COVNTRY HOVSES

FRANK·J·FORSTER

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RESIDENCE OF JAY BARNUM, ESQ.
SILVER MINE, CONNECTICUT

COVNTRY HOVSES

THE WORK OF

FRANK·J·FORSTER·A·I·A·

ILLVSTRATED WITH PHOTOGRAPHS
DRAWINGS AND PLANS

1931

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INTRODUCTION

MANY years ago I met Bertram Grosvenor Goodhue, and had an opportunity to ask him a question suitable to our relative positions at opposite ends of the architectural profession. I asked him what books he could recommend that I read on the subject of architecture. His reply as nearly as I can recall was, "Don't read any except Lethaby, and don't read any of Lethaby except the last chapter of his 'Architecture'." As the years have passed I have come to realize with what precision the great man put his finger on the very center of the architectural situation. Too much has been said and written about architecture, and so far as I can see, little has been gained by this expenditure of language.

Lethaby discourses in a terse and quite practical fashion on the scope and function of criticism in architecture, using as an example the Gothic revival of the nineteenth century. Men thought that by studying the details and structure of the Gothic they could become Gothic architects. They studied and they delved. They learned all about the Gothic, its crudities and its subtilties, they became very erudite, but they were not Gothic architects. All the Gothic architects had been dead for several centuries. Certain other men, not architects, saw the falacy of the architects' premises, perceived that it was not enough to have the form of the Gothic without also its power and life.

Those nineteenth century Gothicists failed; they were trying to apply to a mobile type of architecture the methods of their predecessors, the Classicists, who had copied with such success the Romans and the Greeks. Classic architecture obeys certain rules, few and explicit. Gothic architecture is the very opposite. If it has any rules of form and proportion, they are vague and subject to exception. There are no tables of proportions to guide one. Gothic architecture is more vital, more fundamental than any thing that can ever be written or said about it. It cannot be learned from books or in classrooms. It bears about the same relation to criticism and explanation that life bears to philosophy.

But to come down to our present somewhat chaotic times. We have rid ourselves of some of the nineteenth century falacies; we are no longer satisfied with copying; we have cast overboard many of our pet sentimentalities. We have bent form to meet function, and have eliminated much excess decoration. One no longer sees a dozen Doric columns pretending to hold up a thirty story façade. Our modern city buildings are skilfully and practically planned, and the best of them are beautiful.

In domestic architecture the few attempts at modern design have not been so successful. True enough, most of the better class of houses are well-built and embody all the modern conveniences of planning and equipment, but there seems to be little inspiration in their design. Perhaps modern design is not applicable to domestic architecture. At any rate, I have yet to see a satisfying and homelike house done in the modern manner. In the designing of homes the most successful architects have turned definitely and unmistakably to the past, to architecture deeply rooted in tradition. It seems that all humanity craves repose and quiet at times; in this noisy, mechanized age, man desires the relaxation of a home based on inherited traditions. Modern art is full of argument. It must be, because it is so young and full of vitality. It must talk about itself, must justify itself. But the older forms of architecture have passed through this stage of initiation, and centuries ago justified their existence. We must have new ideas, or art will stagnate, but we feel at home with traditional things.

Assuming then, that traditional architecture is, thus far, the most suitable form for domestic work, I should like to consider in some detail the methods of designing and building such homes. It is my belief that the more nearly we approach the old in form and material, the more pleasing will be the result. Granting that the modern home must embody in its plan all the conveniences of modern living, we may yet instil into it the spirit of a more leisurely and perhaps a more romantic and colorful age. Modern labor-saving devices and equipment come ready made; they cause the architect and the client little trouble beyond the matter of their selection and placement. Design and materials of construction occupy most of the architect's attention. In my own work, I have tried always to keep before me these two factors: first, sound, logical design; second, appropriate use of natural materials.

In general, my work follows the French tradition, and is known by a number of names, Norman Farmhouse, French Provincial, Domestic Gothic, and others, vague or descriptive. My own preference, if a label is necessary, is French Provincial. To most persons this term means certain quite specific features of design, such as steep-pitched roofs, the use of dormers and towers, and a diversity of roof levels, window openings, and chimneys. But if these be the only characteristics of French Provincial architecture, then all the trivial little houses in Pleasant Acres Gothic Gardens Homesites are authentic French Provincial. My observation has been that no architecture is more open to incorrect adaptation than is French Provincial; a large percentage of the worst blots on our landscape go under this name. Most of them look as though they were designed by some journeyman builder who once read a book—(or perhaps had a friend who read a book)—about French Provincial architecture. I have nothing against literature as an avocation or as a career, but I do not believe that reading books will teach one much about French Provincial architecture. Picture books are of some use, but the most direct way to learn the subject is to visit the French provinces and study it in its own natural surroundings, with a mind as nearly as possible uncontaminated by preconceived ideas on the matter. This style of architecture is too diverse and too maleable to submit itself to adaptation by rule of thumb or by any process or rationalization.

There is no Vignole to give directions, measured drawings are next to useless for they give the line but not the spirit behind the line. One must develop a feeling for proportion and design, and I repeat, the only way I know for developing this feeling is by studying the actual examples of the art.

In the matter of construction it would be better to follow the precedent of the builders of past centuries. Natural materials should be used; in the old days this was a necessity for there were none save natural materials. Our modern manufactured products almost invariably sacrifice beauty for utility or cheapness. If we would return to the use of a few simple, honest materials, our buildings would gain in beauty.

It always has been interesting to me to note the localization of materials used in provincial French construction. In Normandy, we find red tiled roofs and much patterned brick, for clay is native. Chalk and soft limestone also are common, and since these are easily worked, the Norman type of architecture is often quite playful and fanciful. In Brittainy the native stone is harder, hence the buildings are more severe, with little decoration. The usual roofing is a dark, thin bedded slate, but this is laid in an irregular manner which overcomes its natural austerity. There is another clay region in the south central part of France, and here is some of the finest patterned brick work I ever have seen. This localization of building substances and the consequent localization of styles was unavoidable in past times because of the difficulties of transportation. The builders used to the best of their ability the natural products at hand. In our day we are prone to incorporate into our dwellings too many materials and too many unrelated motives of design, with the result that our buildings are capricious and insincere.

When we study these century old dwellings of France, we cannot help realizing their superiority over our present day achievements. Entirely apart from the softening effects of age, they embody the spirit of fine design. They are a natural outgrowth of the soil on which they stand and of the lives of the people who built them. The great thing to remember is that in the old days the workmen did their best with the materials and tools at their command. Their clay contained mineral impurities, it was moulded by hand and baked in kilns which did not maintain an even temperature throughout, hence their brick was irregular in texture, color, and shape. In our day we can obtain brick by the carload and each brick will be an exact copy of every other brick. Our lumber comes from the mill planed and smoothed to a perfect surface and size, whereas the workmen of former days painstakingly hewed and adzed their lumber with hand tools, and no two beams could possibly be alike. A mechanical effect was impossible. Their stucco was applied carefully, but they did not strive for a perfectly planed surface. Our masons, if left to their own devices, make a wall as featureless as a cement sidewalk, or try to beautify it by putting on meaningless bumps and hentracks. In masonry, perhaps more than in any other kind of construction, the workmen of past times surpassed our own. In an old wall of rough masonry the joints are not emphasized by pointing but are parged over with mortar so that all the units blend into a homogeneous whole. In more formal construction, dressed stone is used, but even in this

the emphasis is placed on the field of the wall, not on its individual stones. Too wide a range in the color of the stone is avoided, joints are made inconspicuous and are pointed flush with the dressed face. Large quoin stones are often used at points needing special accent, such as corners, window and door openings, but even at these points of stress, the governing idea is to produce a solid surface, not an aggregation of separate blocks of stone.

We have some masons, most of them foreign born and nourished in the old tradition, who can build a wall that is beautiful as well as strong, but there are discouragingly few such workmen. In the building trades not one man in a hundred has any conception of his duty beyond doing an honest, sound job. Beauty, playfulness, variety, are meaningless words to the average workman. It is necessary that the architect try to instil into the builders an enthusiasm for their materials, and a desire to use these materials to obtain the most pleasing result. Good design is not enough, unless we use our natural building products with the skill and feeling of continental workmen of the past, we cannot hope to equal their results.

I wish to acknowledge the assistance of my wife, Mary V. Forster, in the preparation of this book, and John Wallace Gillies, Inc., for the greater part of the photography.

April, 1931

FRANK J. FORSTER

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THE WORK OF FRANK J. FORSTER

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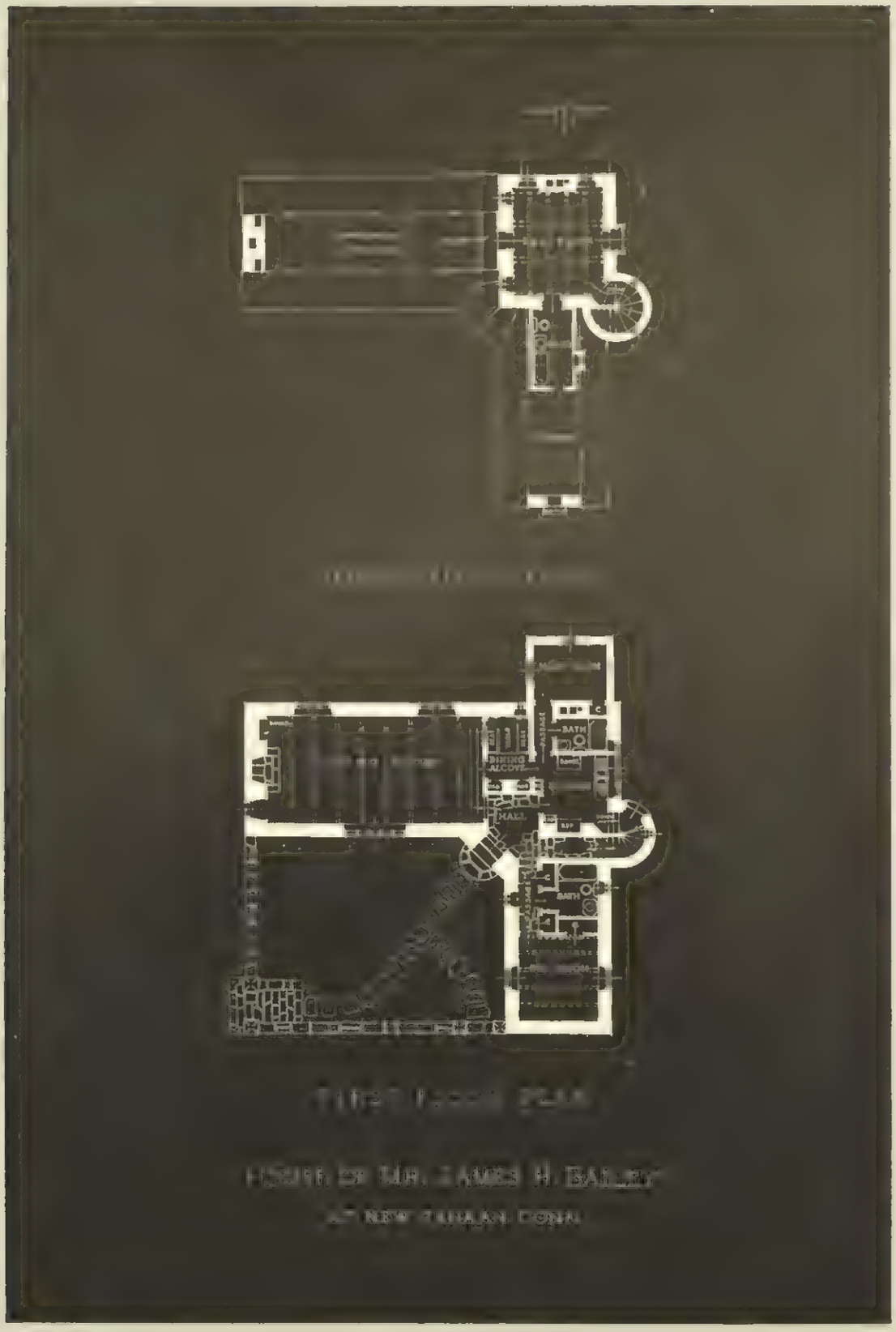
Residence of James H. Bailey, Esq
New Canaan, Connecticut

PLATE 2



Residence of James H. Bailey, Esq
New Canaan, Connecticut

VIEW FROM SOUTHEAST

RESIDENCE OF JAMES H. BAILEY, ESQ.
NEW CANAAN, CONNECTICUT

[illegible] Court

Residence of James H. Bailey, Esq
New Canaan, Connecticut

PLATE 6

GATEWAY TO ENTRANCE COURT

RESIDENCE OF JAMES H. BAILEY, ESQ
NEW CANAAN, CONNECTICUT

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Residence of James H. Bailey, Esq
New Canaan, Connecticut

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NEW CANAAN, CONNECTICUT

BASE OF STAIR TOWER

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RESIDENCE OF JAMES H. BAILEY, ESQ.

NEW CANAAN, CONNECTICUT

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ENTRANCE HALL

RESIDENCE OF JAMES H. BAILEY, ESQ
NEW CANAAN, CONNECTICUT

LOOKING INTO LIVING ROOM FROM ENTRANCE HALL

RESIDENCE OF JAMES H. BAILEY, ESQ.
NEW CANAAN, CONNECTICUT

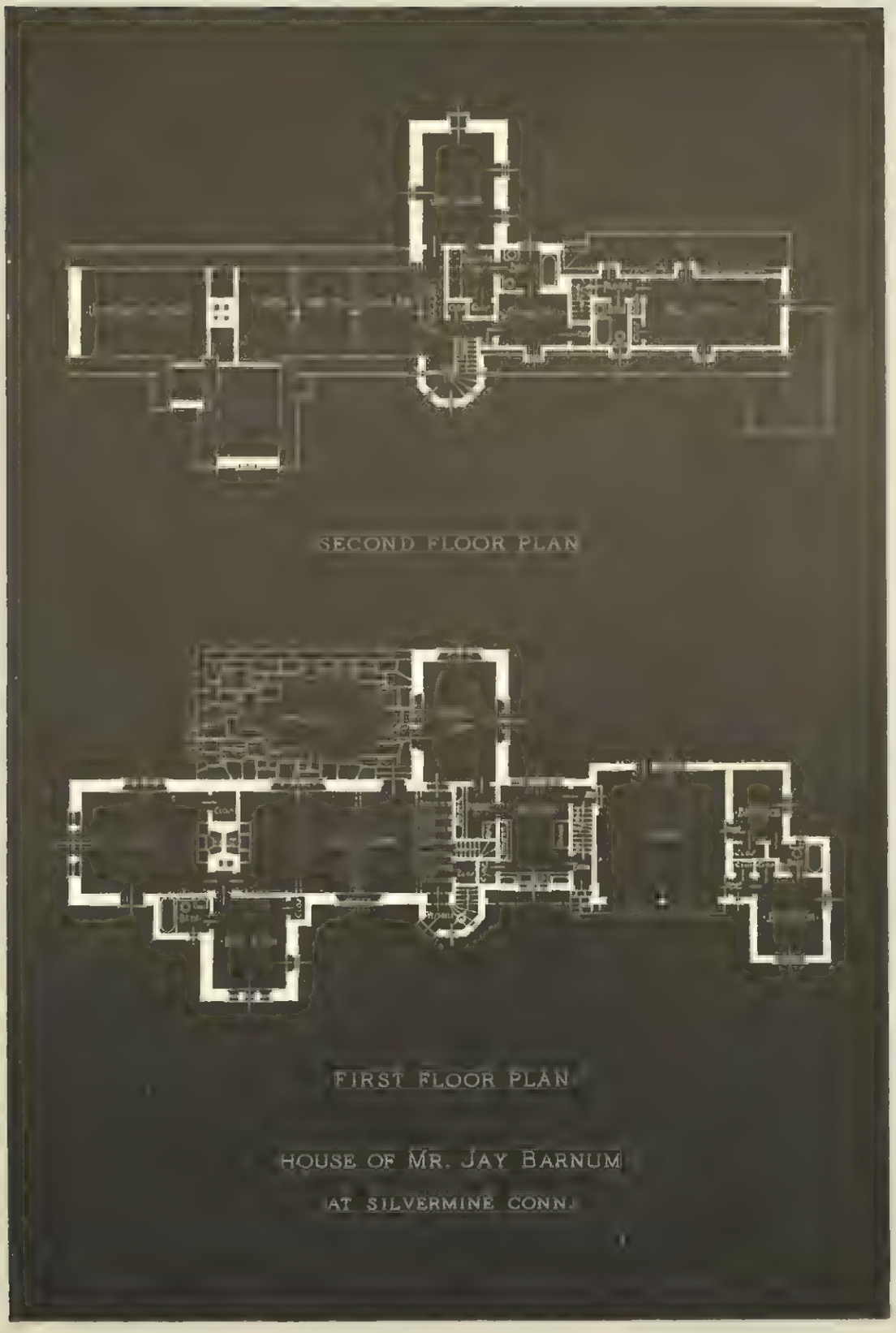
PLATE 12

LIVING ROOM

RESIDENCE OF JAMES H. BAILEY, ESQ.
NEW CANAAN, CONNECTICUT

Residence of Jay Barnum, Esq
Silver Mine, Connecticut

PLATE 14


SECOND FLOOR PLAN
FIRST FLOOR PLAN
HOUSE OF MR. JAY BARNUM
AT SILVERMINE CONN.

ENTRANCE DOOR AND SERVICE TOWER

RESIDENCE OF JAY BARNUM, ESQ
SILVER MINE, CONNECTICUT

PLATE 16

ENTRANCE DRIVE FROM SOUTHWEST

RESIDENCE OF JAY BARNUM, ESQ.
SILVER MINE, CONNECTICUT

HALF TIMBERED GABLE AT JUNCTION OF STUDIO AND GUEST BEDROOM

UPPER PART OF STATE TOWER

RESIDENCE OF JAY BARNUM, ESQ
SILVER MINE, CONNECTICUT

PLATE 18

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RESIDENCE OF JAY BARNUM, ESQ.
SILVER MINE, CONNECTICUT

VIEW FROM NORTHEAST

RESIDENCE OF JAY BARNUM, ESQ
SILVER MINE, CONNECTICUT

Gable Wall at Guest Bedroom Wing

Studio Window and Gable

Residence of Jay Barnum, Esq.

Silver Mine, Connecticut

Main Entrance Door

Dutch Door into Studio

Residence of Jay Barnum, Esq
[illegible], Mine, Connecticut

PLATE 22

VIEW UNDER BALCONY TOWARD DINING ROOM

RESIDENCE OF JAY BARNUM, ESQ
SILVER MINE, CONNECTICUT

View of Bedroom, Jay Barnum Residence

Master Bedroom, Jay Barnum Residence

RESIDENCE OF JAY BARNUM ESQ
[illegible] MAIN, CONNECTICUT

PLATE 24

BALCONY AT END OF LIVING ROOM

RESIDENCE OF JAY BARNUM, ESQ
SILVER MINE, CONNECTICUT

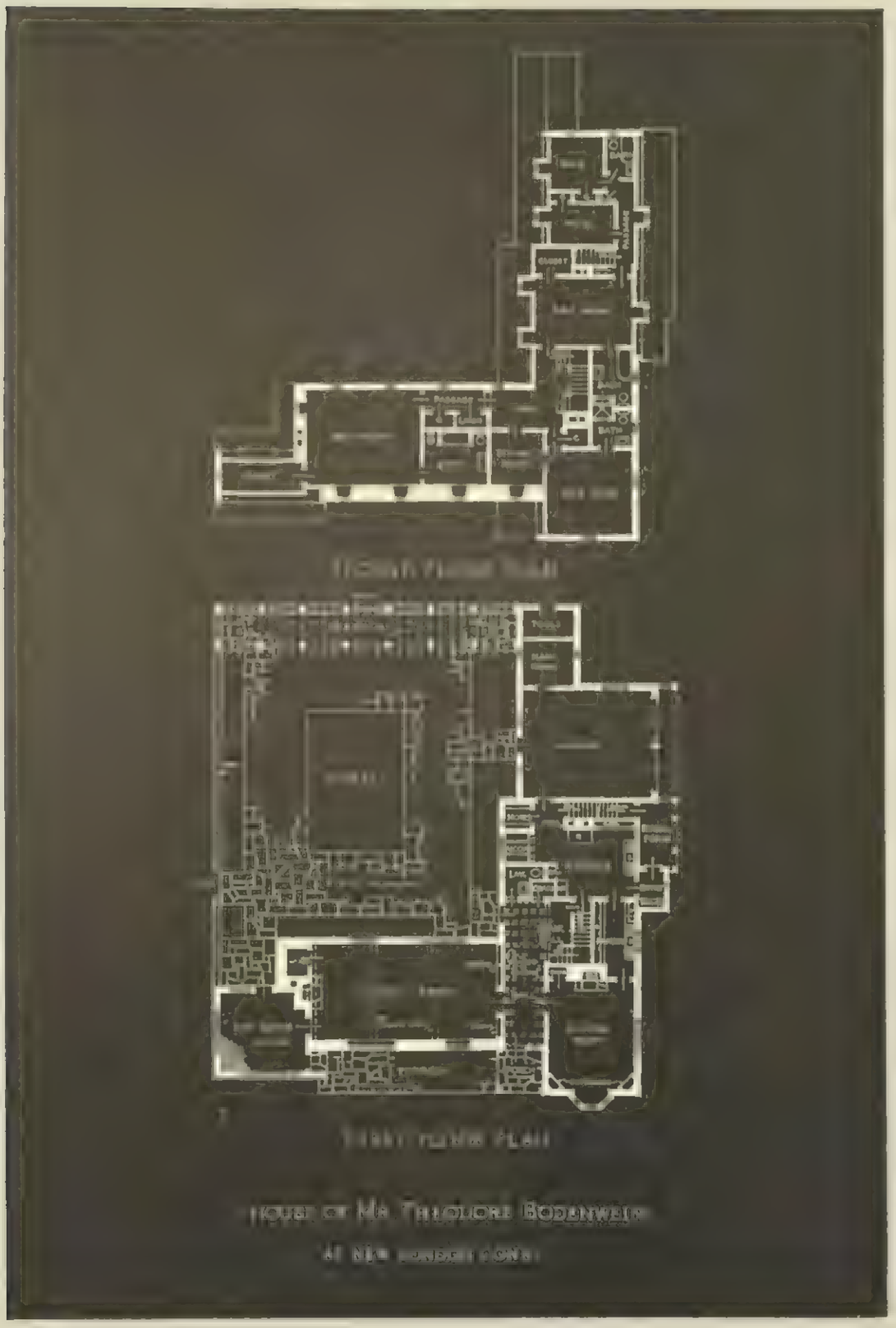


PLATE 26

RESIDENCE OF THEODORE BODENWEIN, ESQ
NEW LONDON, CONNECTICUT

VIEW FROM EAST

RESIDENCE OF THEODORE BODENWEIN, ESQ
NEW LONDON, CONNECTICUT

PLATE 28

GARAGE COURT FROM NORTHEAST

VIEW FROM SOUTHWEST

RESIDENCE OF THEODORE BODENWEIN, ESQ.
NEW LONDON, CONNECTICUT

TOOL HOUSE AND GABLES, WEST WING

RESIDENCE OF THEODORE BODENWEIN, ESQ
NEW LONDON, CONNECTICUT

GARDEN COURT

RESIDENCE OF THEODORE BODENWEIN, ESQ
NEW LONDON, CONNECTICUT

LIVING ROOM

SUN ROOM

RESIDENCE OF THEODORE BODENWEIN, ESQ
NEW LONDON, CONNECTICUT

PLATE 32

DINING ROOM FIREPLACE

RESIDENCE OF THEODORE BODENWEIN, ESQ
NEW LONDON, CONNECTICUT

Dining Room

Residence of Theodore Bodenwein, Esq
New London, Connecticut

PLATE 34

DUTCH DOOR IN ENTRANCE HALL

RESIDENCE OF THEODORE BODENWEIN, ESQ.
NEW LONDON, CONNECTICUT

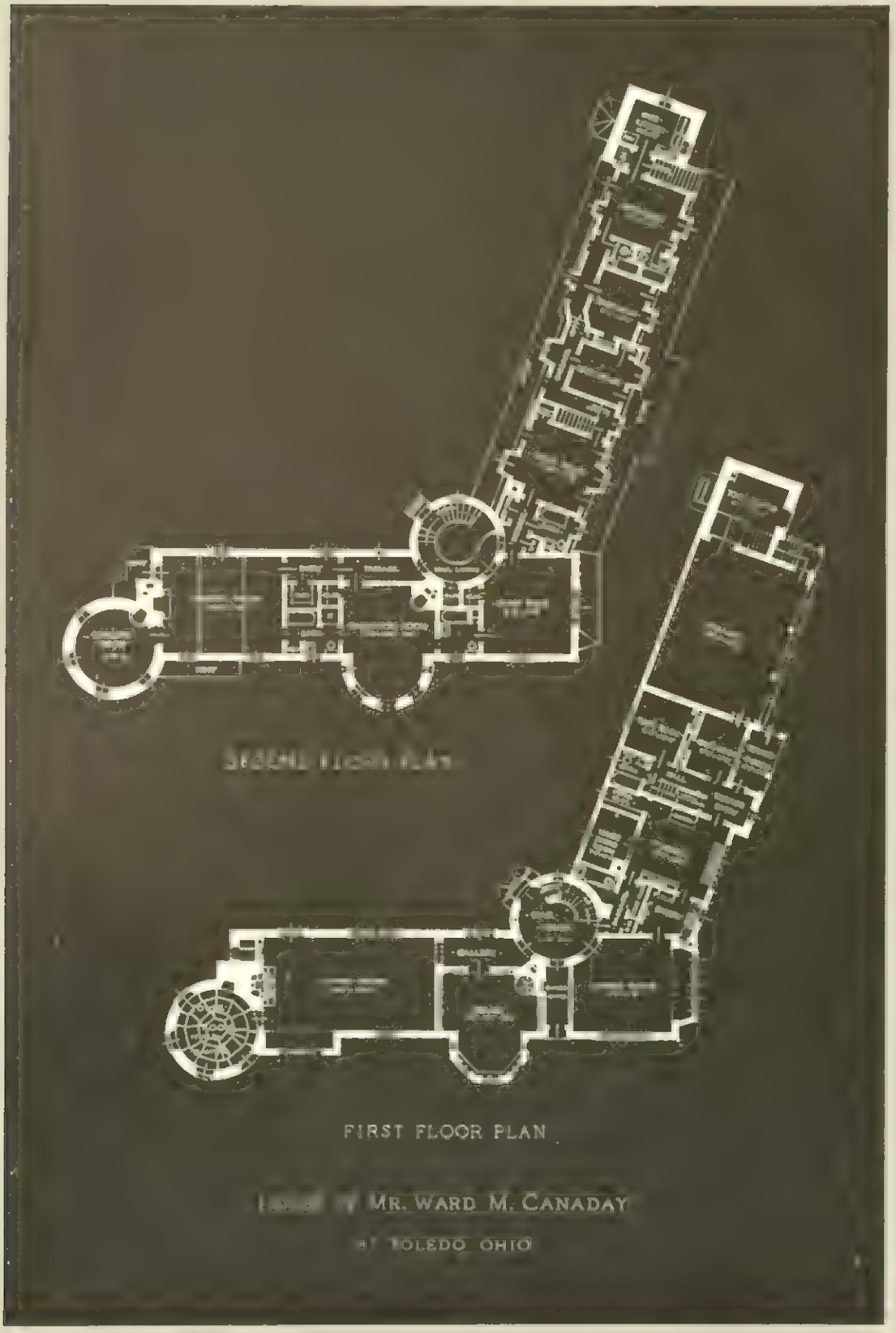

FIRST FLOOR PLAN
MR. WARD M. CANADAY
TOLEDO OHIO

PLATE 36

RESIDENCE OF WARD M. CANADAY, ESQ
TOLEDO, OHIO

View from North

Residence of Ward M. Canaday, Esq.
Toledo, Ohio

PLATE 38

LOOKING TOWARD SERVICE AND GARAGE EXTENSION

RESIDENCE OF WARD M. CANADAY, ESQ.
TOLEDO, OHIO

AVENUE OF POPLARS LOOKING TOWARD WEST TOWER

RESIDENCE OF WARD M. CANADAY, ESQ
TOLEDO, OHIO

PLATE 40

FOUNTAIN HEAD AND LEAD CISTERN AT ENTRANCE DRIVE

RESIDENCE OF WARD M. CANADAY, ESQ.
TOLEDO, OHIO

TOWER OFF LIVING ROOM

SOUTH TERRACE

RESIDENCE OF WARD M. CANADAY, ESQ
TOLEDO, OHIO

PLATE 42

TOWER HALL FROM TERRACE ENTRANCE

RESIDENCE OF WARD M. CANADAY, ESQ
TOLEDO, OHIO

STAIR TOWER

LIVING ROOM FROM EAST

RESIDENCE OF WARD M. CANADAY, ESQ
TOLEDO, OHIO

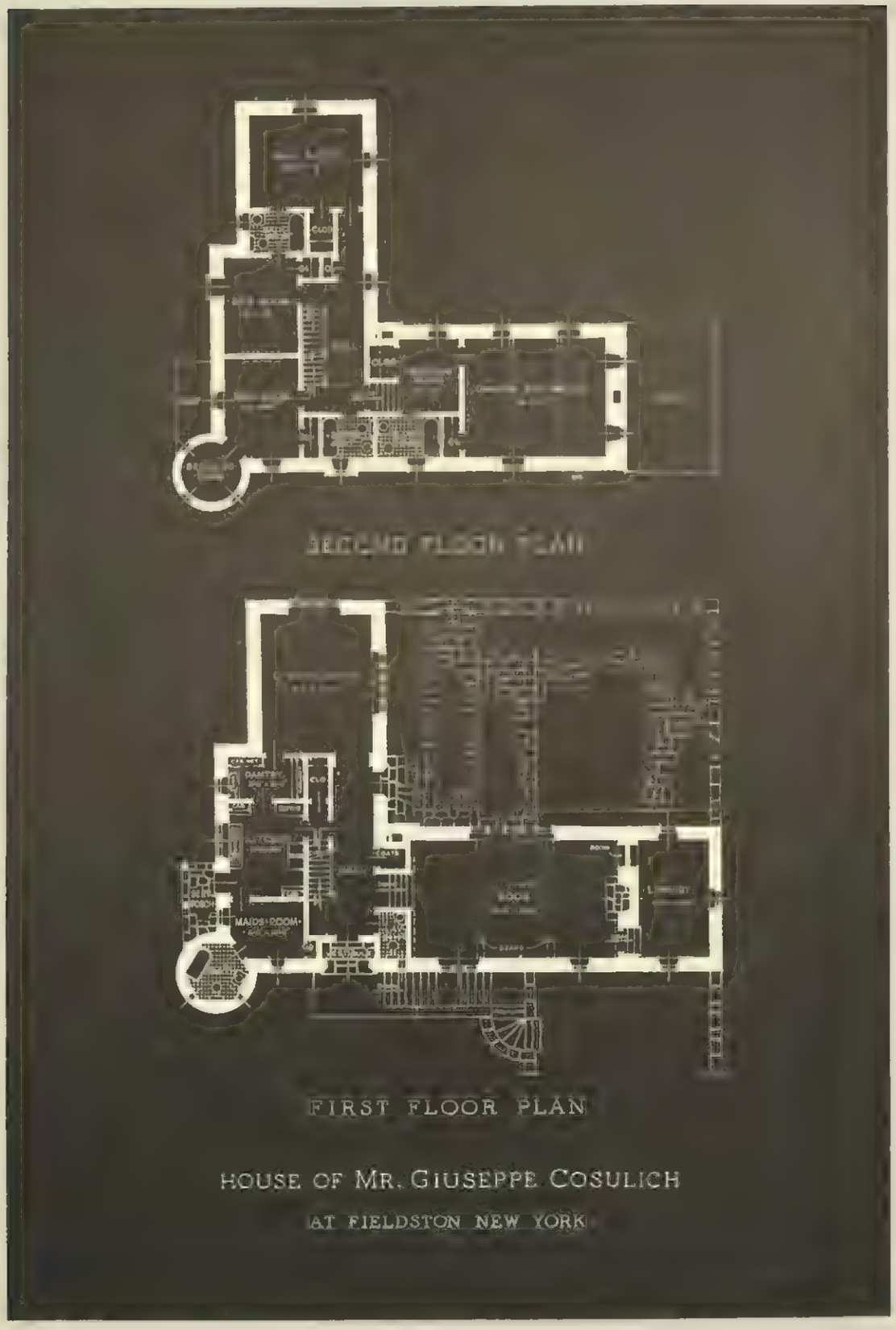
LIVING ROOM

RESIDENCE OF WARD M. CANADAY, ESQ.
TOLEDO, OHIO

MAIN [illegible]

RESIDENCE OF WARD M. CANADAY, ESQ
TOLEDO, OHIO

PLATE 46



HOUSE OF MR. GIUSEPPE COSULICH

AT FIELDSTON NEW YORK

RESIDENCE OF GIUSEPPE COSULICH, ESQ
FIELDSTON, NEW YORK

WEST VIEW

RESIDENCE OF GIUSEPPE COSULICH, ESQ
FIELDSTON, NEW YORK

View from Northwest

View from Southwest

Residence of Giuseppe Cosulich, Esq
Hudson, New York

GARAGE ENTRANCE

VIEW FROM NORTHWEST

RESIDENCE OF GIUSEPPE COSULICH, ESQ
FIELDSTON, NEW YORK

RESIDENCE OF JOHN C. DAVIES, ESQ.
JOHNSTOWN, PENNSYLVANIA

PLATE 52

RESIDENCE OF JOHN C DAVIES ESQ
JOHNSTOWN PENNSYLVANIA

VIEW FROM SOUTHWEST

RESIDENCE OF JOHN C. DAVIES, ESQ.
JOHNSTOWN, PENNSYLVANIA

MAIN PORCH

SIDE ARCH ON MAIN PORCH

RESIDENCE OF JOHN C. DAVIES, ESQ
JOHNSTOWN, PENNSYLVANIA

PLATE 56

HALL FROM THE LIVING ROOM

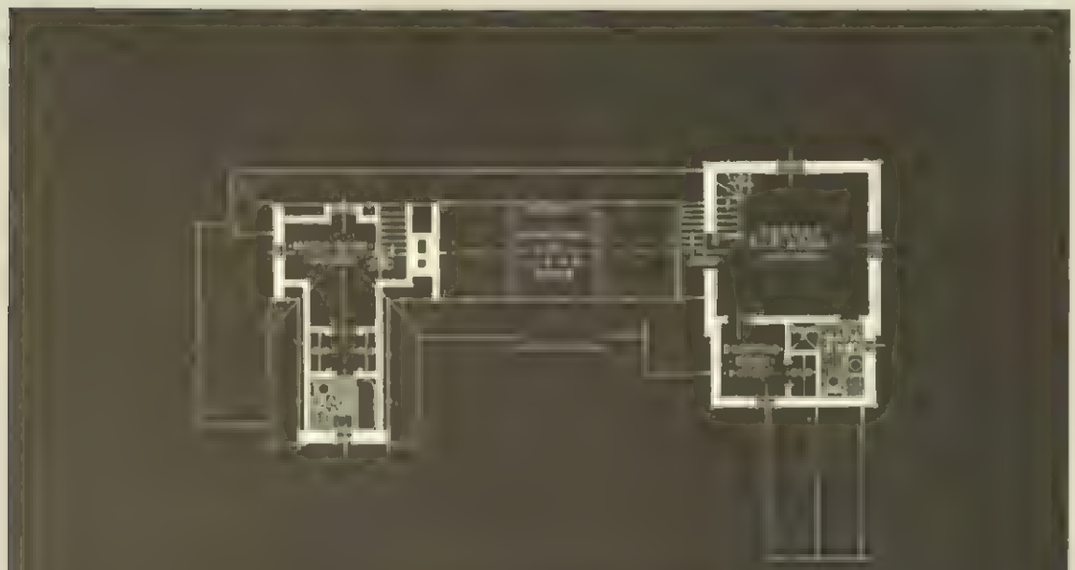
RESIDENCE OF JOHN C. DAVIES, ESQ.
JOHNSTOWN, PENNSYLVANIA

LIVING ROOM

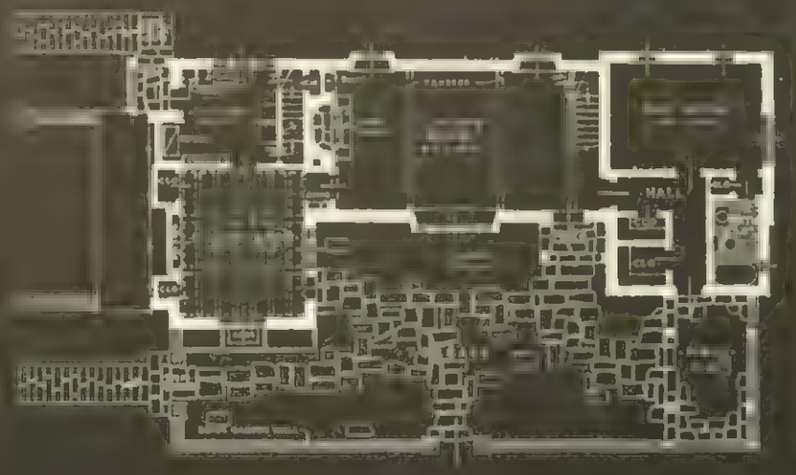
DINING ROOM

RESIDENCE OF JOHN C. DAVIES, ESQ.
JOHNSTOWN, PENNSYLVANIA

RESIDENCE OF EDWIN C. DUBLL, ESQ
FOREST HILLS, LONG ISLAND, NEW YORK



SECOND FLOOR PLAN



FIRST FLOOR PLAN

HOUSE OF MR. EDWIN C. DUBLE

AT FOREST HILLS L. I.

PLATE 60

RESIDENCE OF EDWIN C. DUBLE, ESQ.
FOREST HILLS, LONG ISLAND, NEW YORK

VIEW FROM WEST

RESIDENCE OF EDWIN C. DUBLE, ESQ
FOREST HILLS, LONG ISLAND, NEW YORK

View from South

Residence of Edwin C. Dubll, Esq
Forest Hills, Long Island, New York

PORCH END OF COURT ENCLOSURE

RESIDENCE OF EDWIN C DUBLE, ESQ
FOREST HILLS, LONG ISLAND, NEW YORK

View from Northeast

East Side of Tower

Residence of Edwin C. Dubel, Esq
Forest Hills, Long Island, New York

DETAIL OF CONSTRUCTION AT MAIN PORCH

COLONIAL AND MAIN ENTRANCE

RESIDENCE OF EDWIN C. DUBLE, ESQ

FOREST HILLS, LONG ISLAND, NEW YORK

Entrance Court from the Porch.

Residence of Edwin C. Dubie, Esq
Forest Hills, Long Island, New York

VIEW INTO DINING ROOM FROM LIVING ROOM

LIVING ROOM

RESIDENCE OF EDWIN C. DUBLE, ESQ
FOREST HILLS, LONG ISLAND, NEW YORK

PLATE 68

LIVING ROOM

RESIDENCE OF EDWIN C. DUBLE, ESQ
FOREST HILLS, LONG ISLAND, NEW YORK

LIVING ROOM

RESIDENCE OF EDWIN C. DUBLE, ESQ
FOREST HILLS, LONG ISLAND, NEW YORK

Dining Room

Residence of Edwin C. Duble, Esq.
Forest Hills, Long Island, New York

MAIN BEDROOM

GUEST BEDROOM

RESIDENCE OF EDWIN C. DUBLE, ESQ
FOREST HILLS, LONG ISLAND, NEW YORK

RESIDENCE OF CHARLES WESLEY DUNN, ESQ
WILSON POINT, SOUTH NORWALK, CONNECTICUT

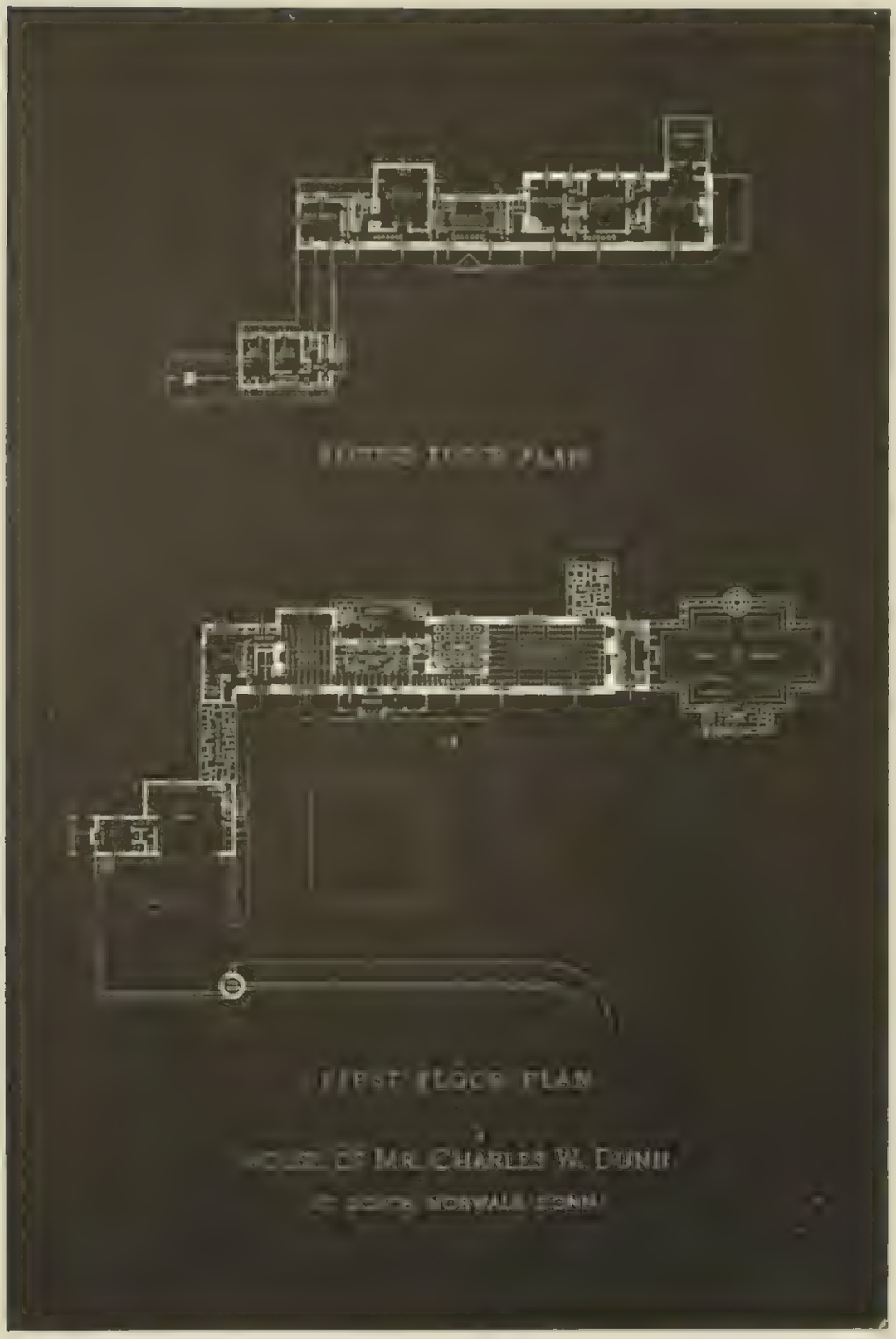

FIRST FLOOR PLAN
HOUSE OF MR. CHARLES W. DUNN

PLATE 74

RESIDENCE OF CHARLES WESLEY DUNN, ESQ.
WILSON POINT, SOUTH NORWALK, CONNECTICUT

VIEW FROM WEST

RESIDENCE OF CHARLES WESLEY DUNN, ESQ
WESTON POINT, SOUTH NORWALK, CONNECTICUT

ENTRANCE DRIVE TOWARD SERVICE WING

RESIDENCE OF CHARLES WESLEY DUNN, ESQ.
WILSON POINT, SOUTH NORWALK, CONNECTICUT

SHOWING PORCH AND [illegible] PORCH ON GABLE

VIEW FROM ENTRANCE DRIVEWAY

RESIDENCE OF CHARLES WESLEY DUNN, ESQ
WILSON POINT, SOUTH NORWALK, CONNECTICUT

PLATE 78

MAIN ENTRANCE PORCH

RESIDENCE OF CHARLES WESLEY DUNN, ESQ.
WILSON POINT, SOUTH NORWALK, CONNECTICUT

ENTRANCE PORCH

SOUTH PORCH GABLE FROM SOUTH

RESIDENCE OF CHARLES WESLEY DUNN, ESQ
WILSON POINT, SOUTH NORWALK, CONNECTICUT

PIGEON TOWER IN GARAGE COURT

ENTRANCE PORCH

RESIDENCE OF CHARLES WESLEY DUNN, ESQ
WILSON POINT, SOUTH NORWALK, CONNECTICUT

VIEW FROM EAST

RESIDENCE OF CHARLES WESLEY DUNN, ESQ.
WILSON POINT, SOUTH NORWALK, CONNECTICUT

PLATE 82

VIEW FROM SOUTH

SOUTH TERRACE

RESIDENCE OF CHARLES WESLEY DUNN, ESQ.
WILSON POINT, SOUTH NORWALK, CONNECTICUT

RESIDENCE OF CHARLES WESLEY DUNN, ESQ
WILSON POINT, SOUTH NORWALK, CONNECTICUT

GARAGE PORCH LOOKING ACROSS GARAGE COURT

DOVE TOWER FROM ENTRANCE PORCH

RESIDENCE OF CHARLES WESLEY DUNN, ESQ
WILSON POINT, SOUTH NORWALK, CONNECTICUT

RESIDENCE OF CHARLES WESLEY DUNN, ESQ
WILSON POINT, SOUTH NORWALK, CONNECTICUT

Stair Hall

Residence of Charles Wesley Dunn, Esq
Wilson Point, South Norwalk, Connecticut

LIVING ROOM

ENTRANCE HALL

RESIDENCE OF CHARLES WESLEY DUNN, ESQ
WILTON POINT, SOUTH NORWALK, CONNECTICUT

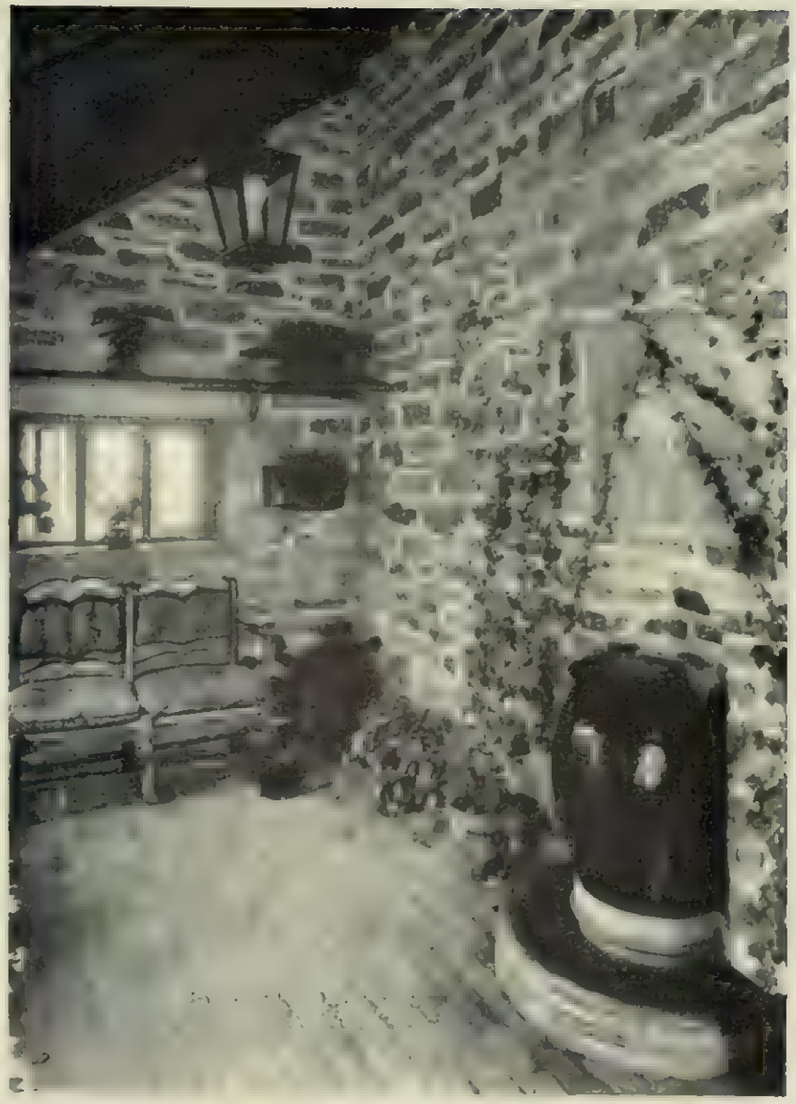
Fireplace End of Living Room

Residence of Charles Wesley Dunn, Esq
Wilson Point, South Norwalk, Connecticut

DUNN RESIDENCE

RESIDENCE OF CHARLES WESLEY DUNN, ESQ
WILSON POINT, SOUTH NORWALK, CONNECTICUT

Mrs. Dunn's Sitting Room



Conservatory

Residence of Charles Wesley Dunn, Esq.
Wilson Point, South Norwalk, Connecticut

Library Fireplace

Residence of Charles Wesley Dunn, Esq
Wilson Point, South Norwalk, Connecticut

Entrance Hall

Main Bedroom from the Balcony

Residence of Charles Wesley Dunn, Esq
Wilson Point, South Norwalk, Connecticut

MASTER'S BEDROOM

GALLERY FROM LIVING ROOM TO ENTRANCE HALL

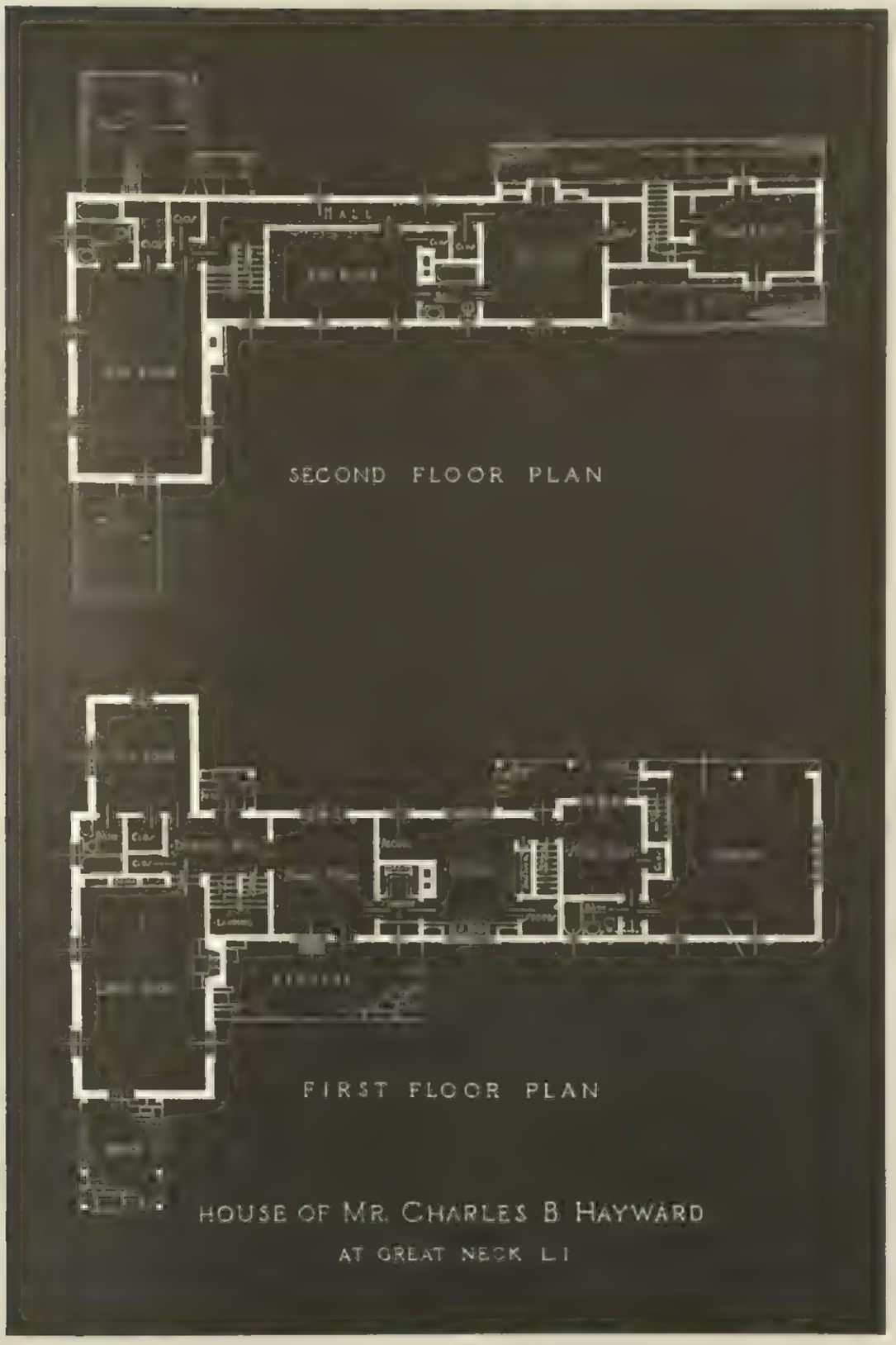
RESIDENCE OF CHARLES WESLEY DUNN, ESQ
WILSON POINT, SOUTH NORWALK, CONNECTICUT

PLATE 94

SOUTH GUEST BEDROOM

EAST GUEST BEDROOM

RESIDENCE OF CHARLES WESLEY DUNN, ESQ.
WILSON POINT, SOUTH NORWALK, CONNECTICUT



HOUSE OF MR. CHARLES B HAYWARD
AT GREAT NECK L I

VIEW FROM WEST

RESIDENCE OF CHARLES B. HAYWARD, ESQ
GREAT NECK, LONG ISLAND, NEW YORK

SOUTHWEST FRONT

RESIDENCE OF CHARLES B. HAYWARD, ESQ
GREAT NECK, LONG ISLAND, NEW YORK

PLATE 98

VIEW FROM SOUTH

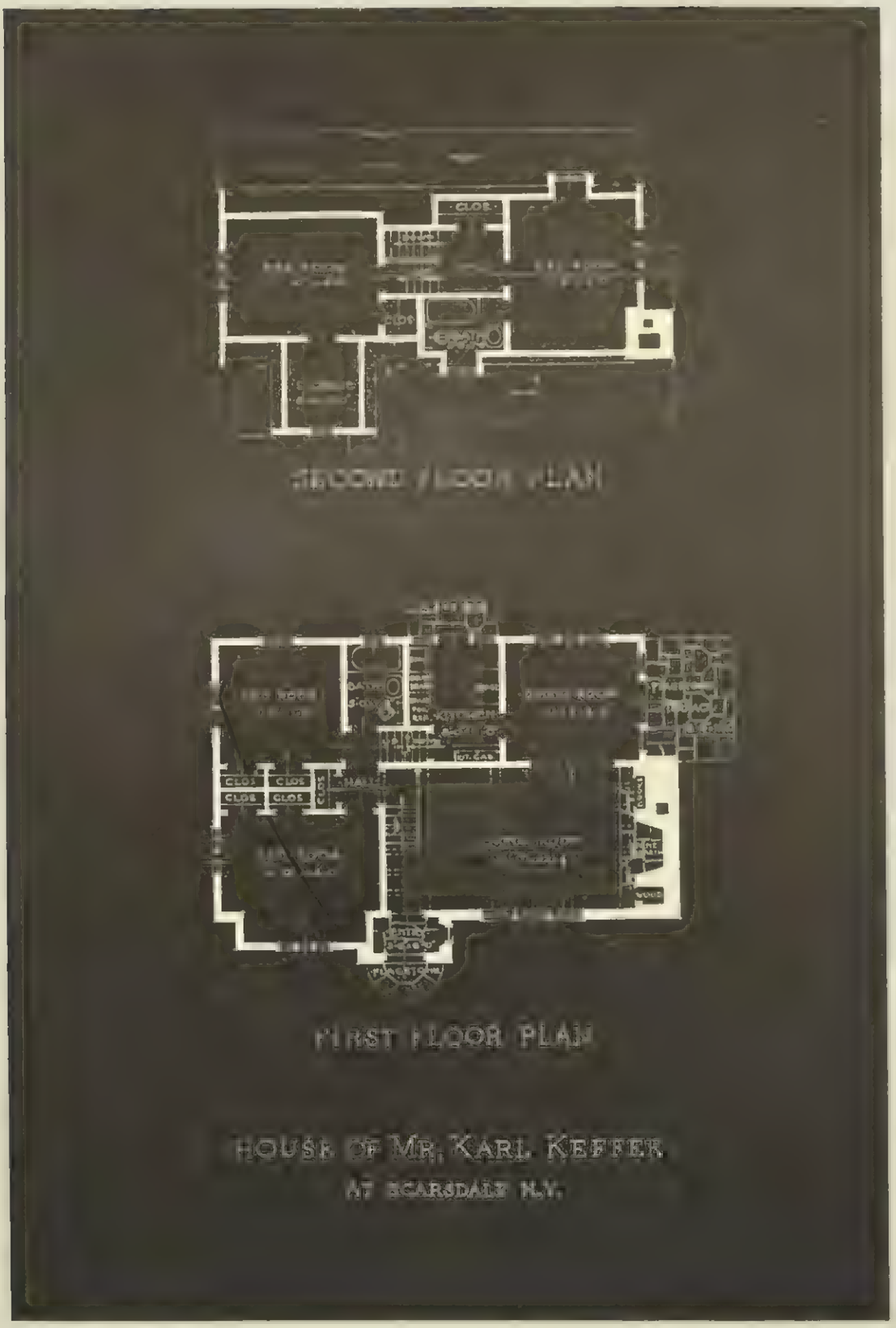
VIEW FROM EAST

RESIDENCE OF CHARLES B. HAYWARD, ESQ.
GREAT NECK, LONG ISLAND, NEW YORK

ENTRANCE PORCH

RESIDENCE OF CHARLES B. HAYWARD, ESQ
GREAT NECK, LONG ISLAND, NEW YORK

PLATE 100


SECOND FLOOR PLAN
FIRST FLOOR PLAN
HOUSE OF MR. KARL KEFFER
AT SCARSDALE N.Y.

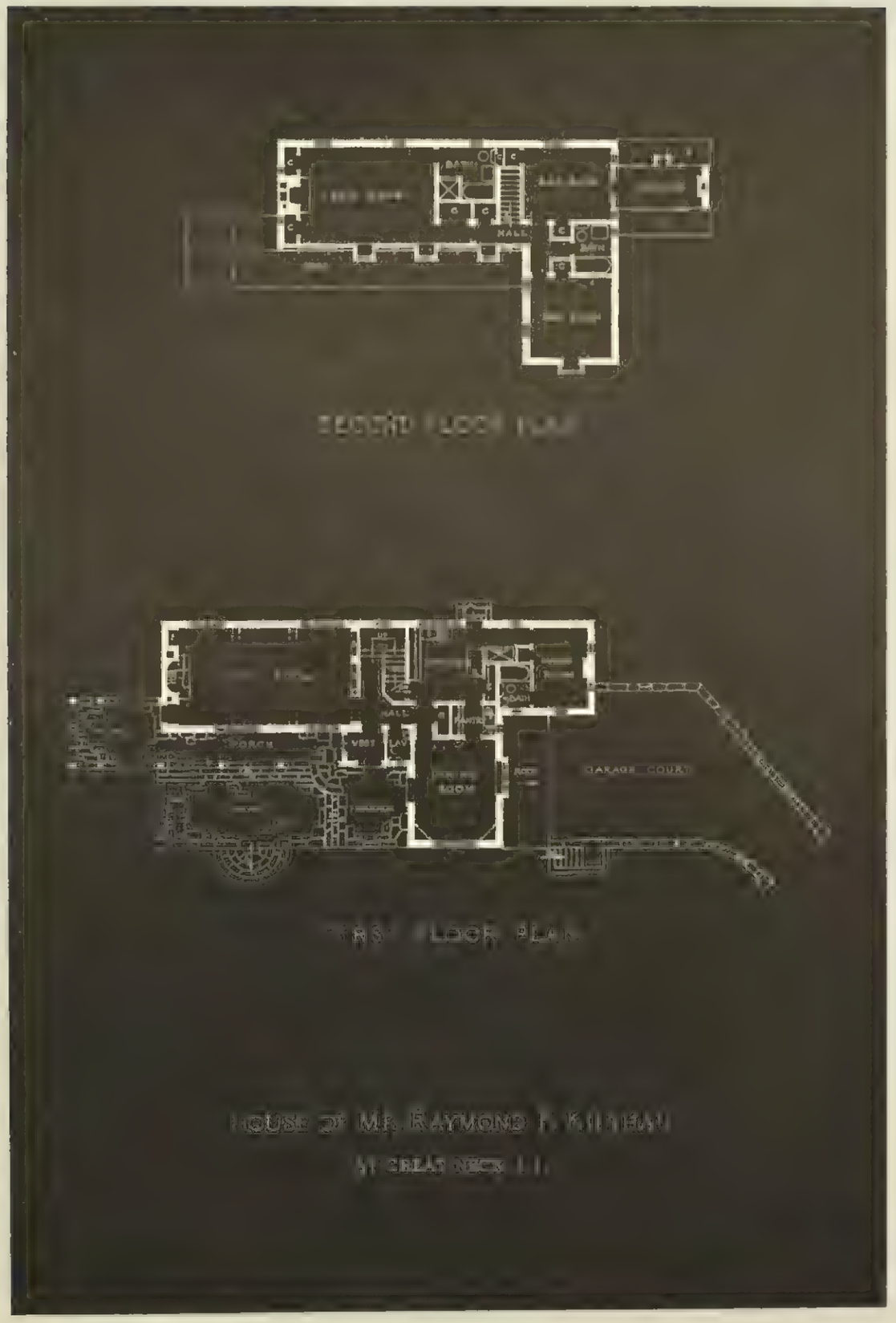
RESIDENCE OF KARL KEFFER, ESQ
SCARSDALE, NEW YORK

General View

Residence of Karl Ketter, Esq
Scarsdale, New York

RESIDENCE OF RAYMOND F. KILTHAU, ESQ.
GREAT NECK, LONG ISLAND, NEW YORK

PLATE 104



SOUTH FRONT

RESIDENCE OF RAYMOND F. KILLEAM, ESQ.
GREAT NECK, LONG ISLAND, NEW YORK

PLATE 106

VIEW FROM SOUTHEAST

RESIDENCE OF RAYMOND F. KILTHAU, ESQ.
GREAT NECK, LONG ISLAND, NEW YORK

SOUTH DOORWAY AND MAIN ENTRANCE

RESIDENCE OF RAYMOND L. KILTHAU, ESQ.
GLEN COVE, LONG ISLAND, NEW YORK

View from Northeast

Main Porch

Residence of Raymond F. Kilthau, Esq
Great Neck, Long Island, New York

ENTRANCE TERRACE FROM THE DINING ROOM

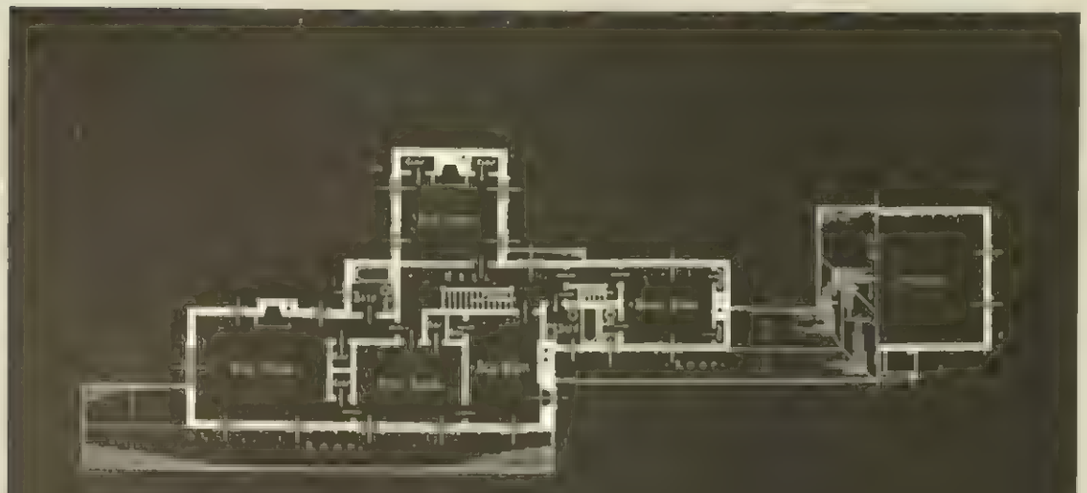
SOUTH PORCH AND T[illegible]

RESIDENCE OF RAYMOND F. KI[illegible], ESQ.
GREAT NECK, LONG ISLAND, NEW YOR[illegible]

The Living Room from the Entrance Hall

The Hall from the Living Room

Residence of Raymond F. Kilthau, Esq.
Great Neck, Long Island, New York



SECOND FLOOR PLAN

FIRST FLOOR PLAN

HOUSE OF MR. HARRY A. LOBAU

AT WARREN PENN.

PLATE 112

RESIDENCE OF HARRY A. LOGAN, ESQ
WARREN, PENNSYLVANIA

VIEW FROM SOUTH

VIEW FROM NORTH

RESIDENCE OF HARRY A. LOGAN, ESQ
WARREN, PENNSYLVANIA

View from East

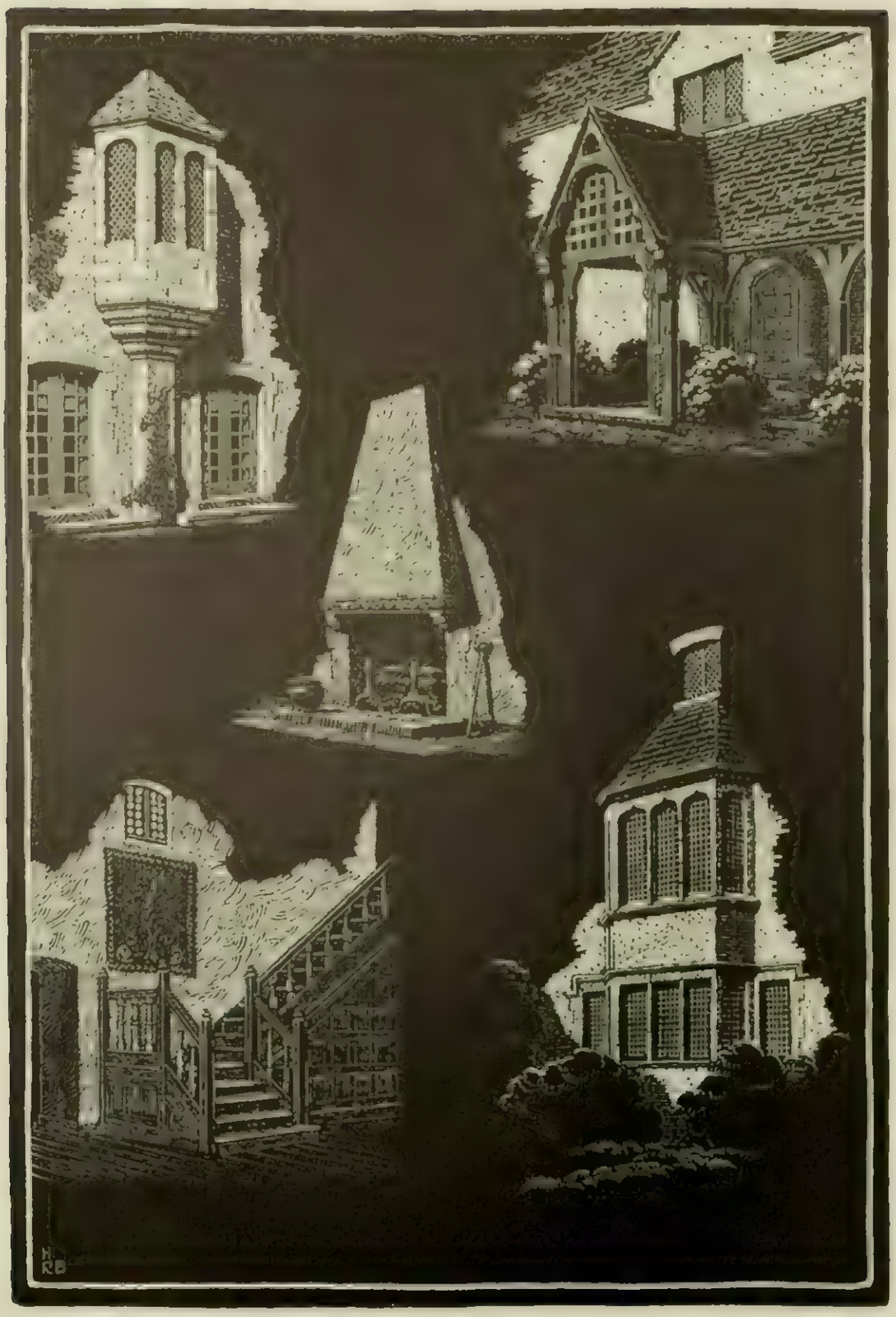
View from Northeast

Residence of Harry A. Logan, Esq.
Warren, Pennsylvania

WALK OUT MAIN PORCH TO GARAGE

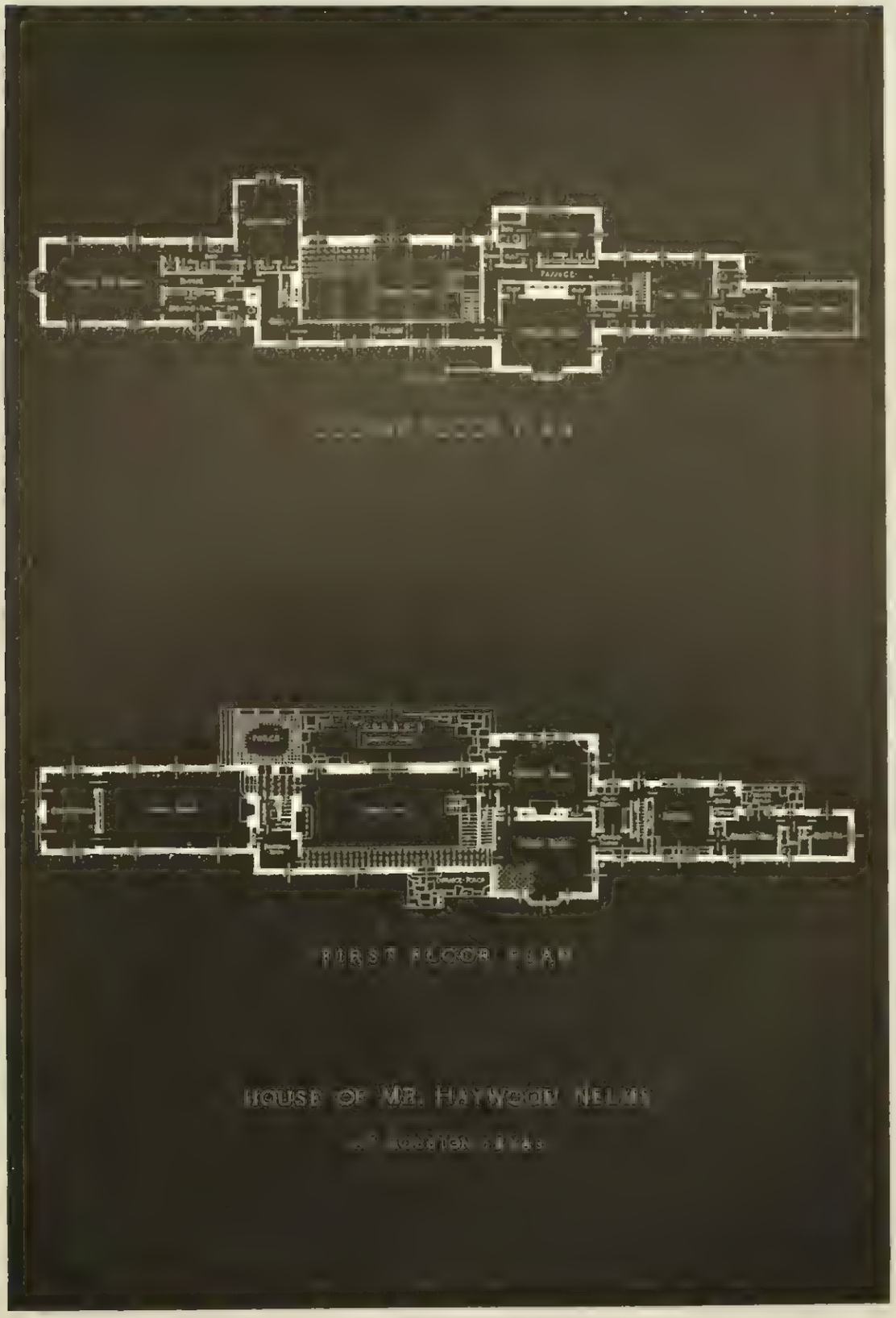
RESIDENCE OF HARRY A. LOGAN, ESQ.
WARREN, PENNSYLVANIA

RESIDENCE OF HAYWOOD NELMS, ESQ
HOUSTON, TEXAS



RESIDENCE OF HAYWOOD NELMS, ESQ
HOUSTON, TEXAS

PLATE 118



SOUTH END ENTRANCE GATE AND LODGE HOUSE

RESIDENCE OF HAYWOOD NELMS, ESQ
HOUSTON, TEXAS

SOUTHERN ELEVATION

RESIDENCE OF HAYWOOD NELMS, ESQ
HOUSTON, TEXAS

MAIN PORCH GABLE

RESIDENCE OF HAYWOOD NELMS, ESQ
HOUSTON, TEXAS

PLATE 122

MAIN PORCH AND SOUTH TERRACE

RESIDENCE OF HAYWOOD NELMS, ESQ.
HOUSTON, TEXAS

Oriel Window on Living Room Gable

Residence of Haywood Nelms, Esq
Houston, Texas

PLATE 124

DINING ROOM GABLE

RESIDENCE OF HAYWOOD NELMS, ESQ
HOUSTON, TEXAS

CASEMENT WINDOWS IN LIVING ROOM WING

MAIN ENTRANCE PORCH

RESIDENCE OF HAYWOOD NELMS, ESQ
HOUSTON, TEXAS

PLATE 126

PLAYHOUSE AND CONNECTING WALL

DRIVEWAY TO GARAGE

RESIDENCE OF HAYWOOD NELMS, ESQ.
HOUSTON, TEXAS

MAIN PORCH ENTRY

RESIDENCE OF HAYWOOD NELMS, ESQ
HOUSTON, TEXAS

PLATE 128

ROBIN HOOD FRESCO IN GREAT HALL

RESIDENCE OF HAYWOOD NELMS, ESQ.
HOUSTON, TEXAS

GREAT HALL

RESIDENCE OF HAYWOOD NELMS, ESQ
HOUSTON, TEXAS

Robin Hood Windows in Great Hall

Residence of Haywood Nelms, Esq.
Houston, Texas

GREAT HALL FIREPLACE

RESIDENCE OF HAYWOOD NELMS, ESQ
HOUSTON, TEXAS

Great Hall: Staircase

Residence of Haywood Nelms, Esq.
Houston, Texas

Drawing Room

Residence of Haywood Nelms, Esq.
Houston, Texas

DINING ROOM LOOKING TOWARD GREAT HALL

RESIDENCE OF HAYWOOD NELMS, ESQ
HOUSTON, TEXAS

DINING ROOM LOOKING TOWARD BAY WINDOW

RESIDENCE OF HAYWOOD NELMS, ESQ
HOUSTON, TEXAS

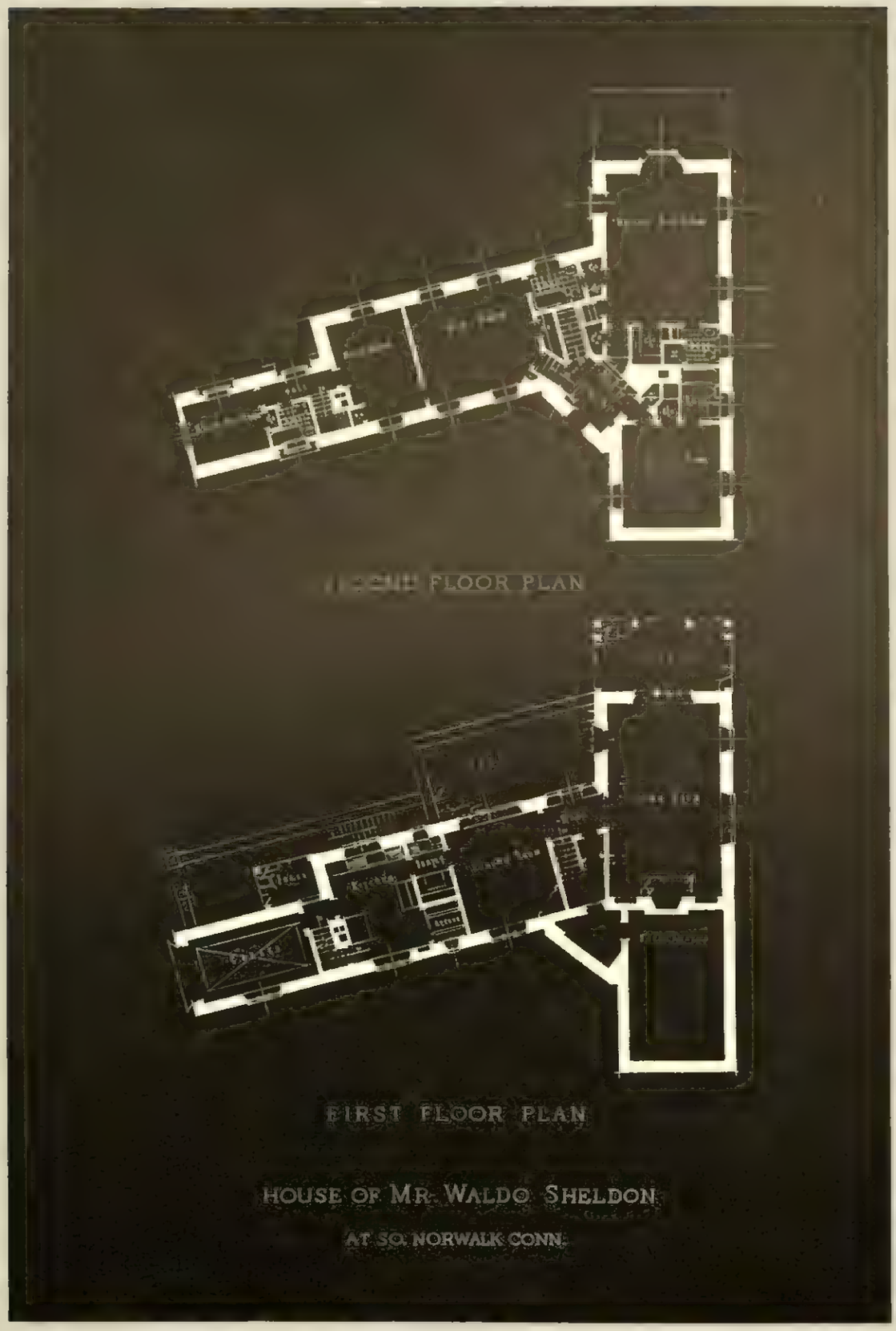
Breakfast Room

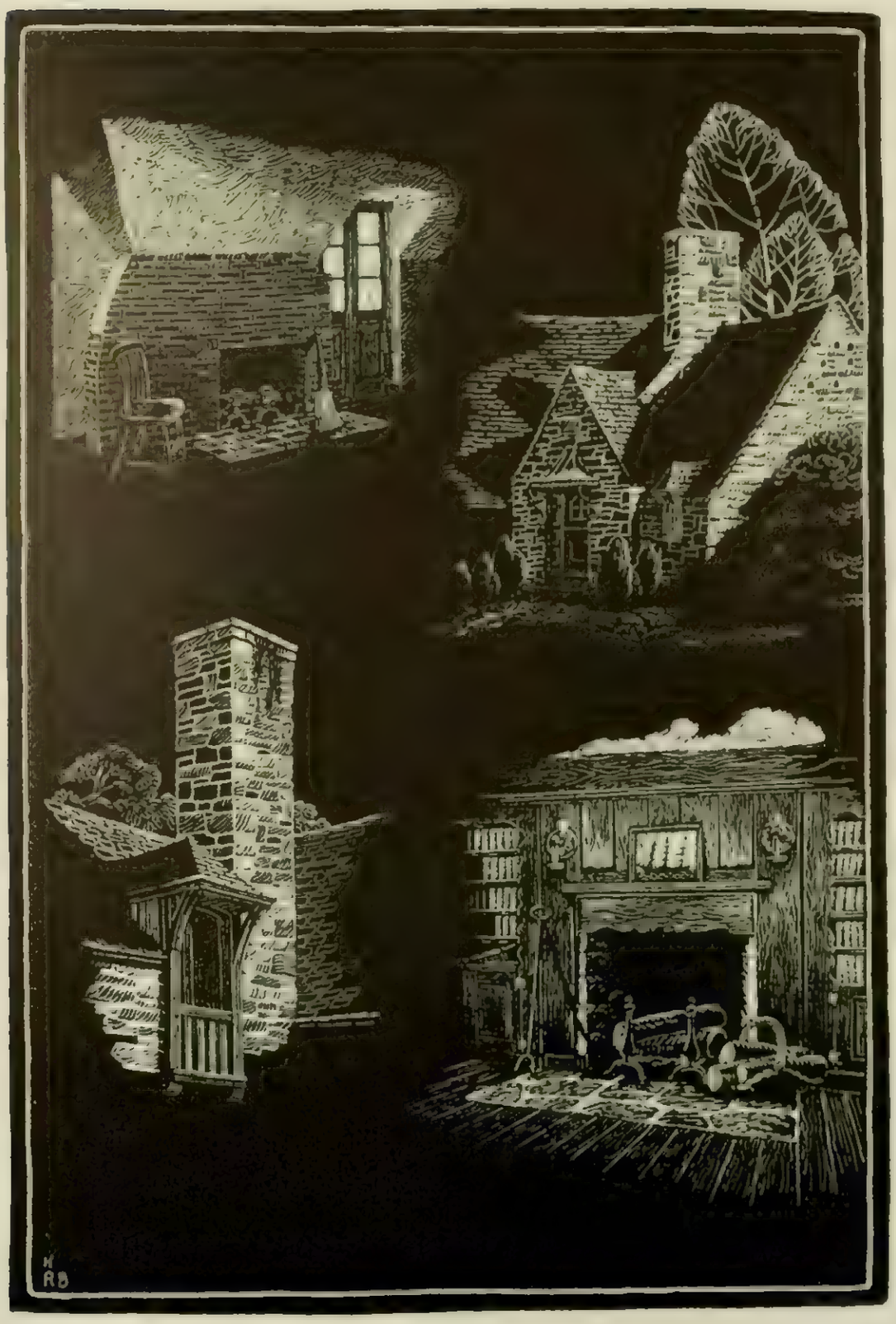
Residence of Haywood Nelms, Esq.
Houston, Texas

Master Bedroom

Residence of Haywood Nelms, Esq
Houston, Texas

PLATE 138


FLOOR PLAN
FIRST FLOOR PLAN
HOUSE OF MR. WALDO SHELDON
AT SO. NORWALK CONN.



RESIDENCE OF WALDO SHELDON, ESQ
SOUTH NORWALK, CONNECTICUT

View from Northeast

Residence of Waldo Sheldon, Esq.
South Norwalk, Connecticut

View from South

Residence of Waldo Sheldon, Esq
South Norwalk, Connecticut

REAR TERRACE FROM LIVING ROOM PORCH

LIVING ROOM PORCH FROM EAST

RESIDENCE OF WALDO SHELDON, ESQ.
SOUTH NORWALK, CONNECTICUT

MAIN ENTRANCE

RESIDENCE OF WALDO SHELDON, ESQ
SOUTH NORWALK, CONNECTICUT

Living Room

Residence of Waldo Sheldon, Esq.
South Norwalk, Connecticut

Living Room Fireplace

Residence of Waldo Sheldon, Esq
South Norwalk, Connecticut

MAIN BEDROOM

LOWER HALL

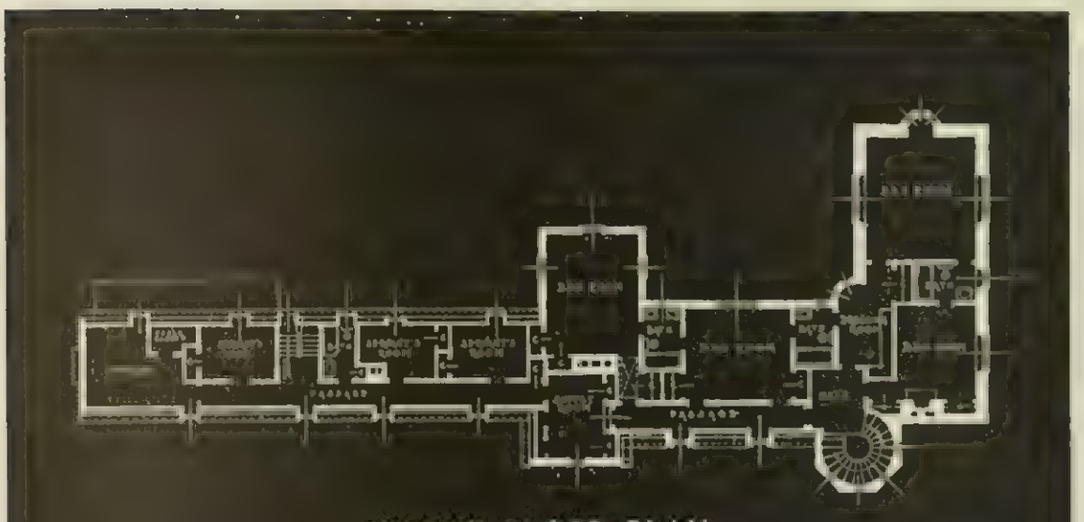
RESIDENCE OF WALDO SHELDON, ESQ.
SOUTH NORWALK, CONNECTICUT

MAIN BEDROOM

DINING ROOM

RESIDENCE OF WALDO SHELDON, ESQ
SOUTH NORWALK, CONNECTICUT

Residence of John E. Sloane, Esq
Llewellyn Park, West Orange, New Jersey



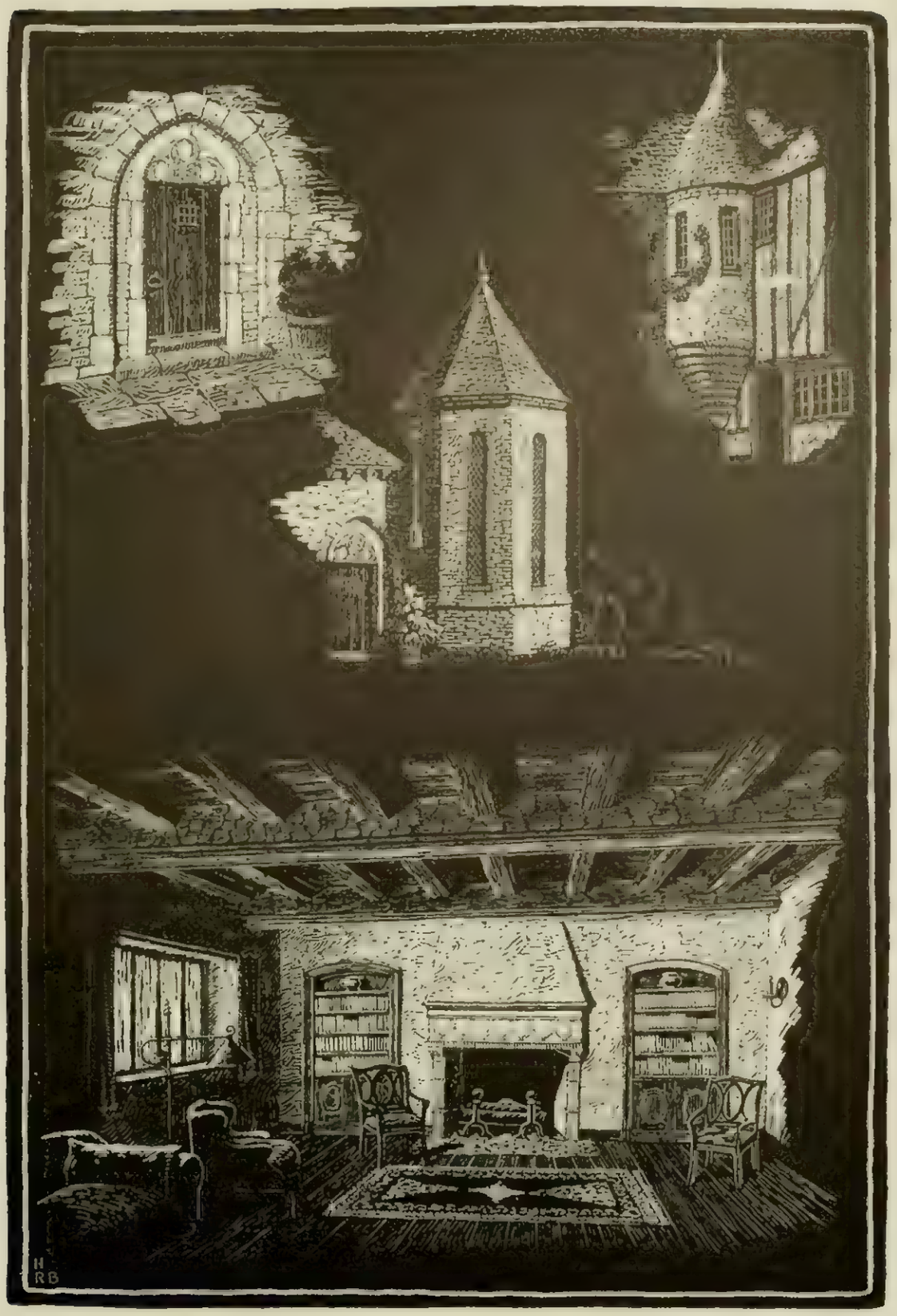
SECOND FLOOR PLAN

FIRST FLOOR PLAN

HOUSE OF MR. JOHN E. SLOANE

AT WEST ORANGE, N.J.

PLATE 150



RESIDENCE OF JOHN E. SLOANE, ESQ.
LLEWELLYN PARK, WEST ORANGE, NEW JERSEY

VIEW FROM WEST

RESIDENCE OF JOHN E. SLOANE, ESQ
LLEWELLYN PARK, WEST ORANGE, NEW JERSEY

View from Northwest

Residence of John E Sloane, Esq.
Llewellyn Park, West Orange, New Jersey

VIEW FROM NORTH

RESIDENCE OF JOHN E. SLOANE, ESQ
LLEWELLYN PARK, WEST ORANGE, NEW JERSEY

VIEW FROM SOUTH

RESIDENCE OF JOHN E. SLOANE, ESQ.
LLEWELLYN PARK, WEST ORANGE, NEW JERSEY

VIEW FROM EAST

RESIDENCE OF JOHN E. SLOANE, ESQ
LLEWELLYN PARK, WEST ORANGE, NEW JERSEY

VIEW OF GARDEN COURT FROM SOUTHEAST

SMALL POOL IN GOLDEN COURT

RESIDENCE OF JOHN E. SLOANE, ESQ.
LLEWELLYN PARK, WEST ORANGE, NEW JERSEY

Main Entrance

Living Room: Porch [illegible]ward Garden Court

Residence of John E. Sloane, Esq
Llewellyn Park, West Orange, New Jersey

Entrance Hall looking into Stair Tower

Residence of John E. Sloane, Esq.
Llewellyn Park, West Orange, New Jersey

LIVING ROOM

RESIDENCE OF JOHN E. SLOANE, ESQ
LLEWELLYN PARK, WEST ORANGE, NEW JERSEY

DINING ROOM

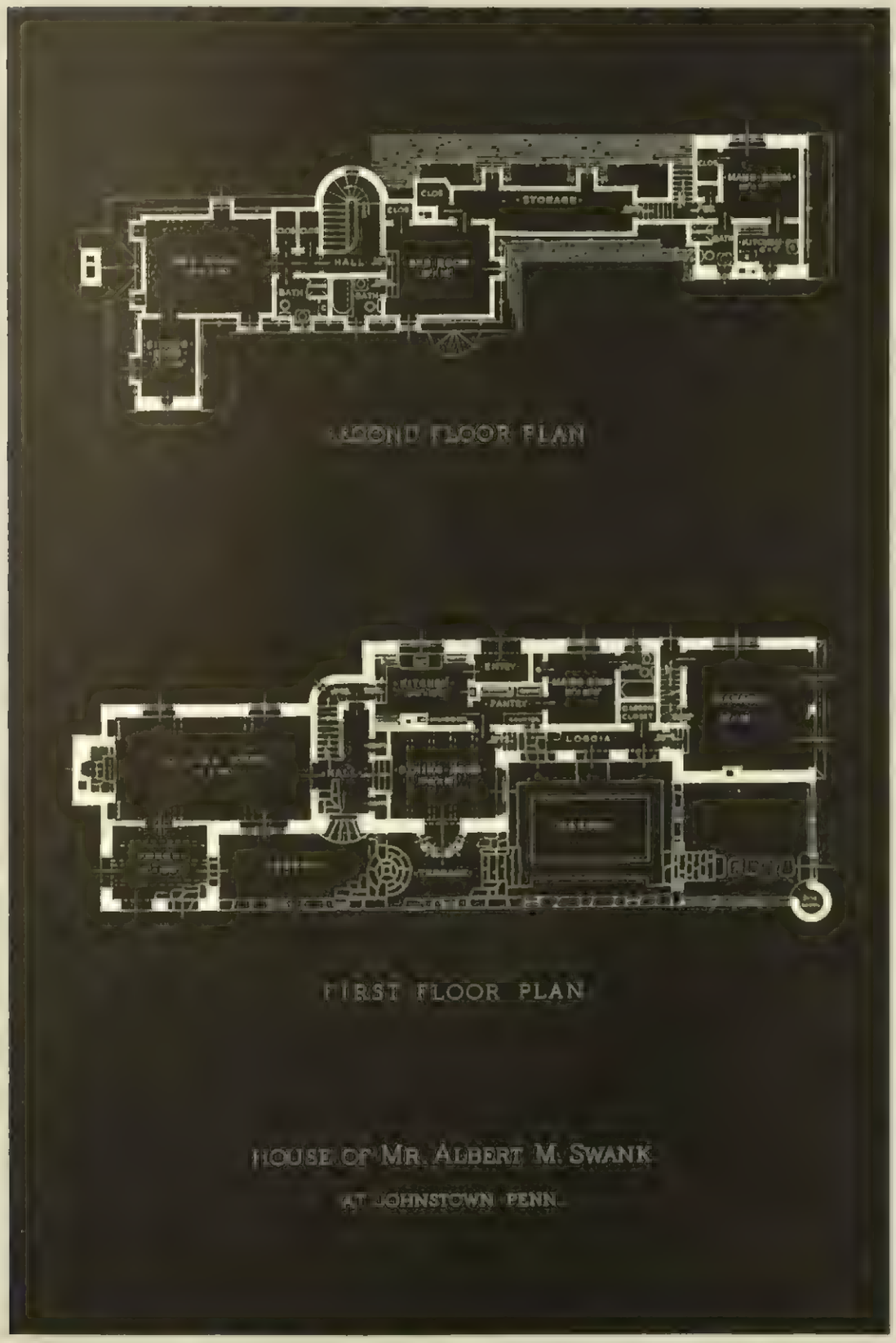
RESIDENCE OF JOHN E. SLOANE, ESQ.
LLEWELLYN PARK, WEST ORANGE, NEW JERSEY

DRESSING ROOM

FRESCO WALLS AND COFFERED CEILING IN DINING ROOM

RESIDENCE OF JOHN E. SLOANE, ESQ.
LLEWELLYN PARK, WEST ORANGE, NEW JERSEY

Residence of Albert M. Swank, Esq
Johnstown, Pennsylvania



HOUSE OF MR. ALBERT M. SWANK

AT JOHNSTOWN PENN.

PLATE 164

RESIDENCE OF ALBERT M. SWANK, ESQ
JOHNSTOWN, PENNSYLVANIA

View from South

Residence of Albert M. Swank, Esq.
Johnstown, Pennsylvania

PLATE 166

PAVED FORECOURT LEADING TO SOUTHWEST ENTRANCE

RESIDENCE OF ALBERT M. SWANK, ESQ
JOHNSTOWN, PENNSYLVANIA

GARDEN COURT TOWARD DINING ROOM

RESIDENCE OF ALBERT M. SWANK, ESQ
JOHNSTOWN, PENNSYLVANIA

GARDEN WALK TO MAIN ENTRANCE

RESIDENCE OF ALBERT M. SWANK, ESQ.
JOHNSTOWN, PENNSYLVANIA

Passage to Garage from Main House

One of the Arches in Garden Court

Residence of Albert M. Swank, Esq
Johnstown, Pennsylvania

PLATE 170

UPPER TERRACE FROM LIVING ROOM PORCH

RESIDENCE OF ALBERT M. SWANK, ESQ
JOHNSTOWN, PENNSYLVANIA

GARAGE COURT

RESIDENCE OF ALBERT M. SWANK, ESQ.
JOHNSTOWN, PENNSYLVANIA

PLATE 172

MAIN PORCH

GARDEN POOL

RESIDENCE OF ALBERT M. SWANK, ESQ.
JOHNSTOWN, PENNSYLVANIA

GARDEN SEAT

KITCHEN GARDEN AT REAR OF HOUSE

RESIDENCE OF ALBERT M. SWANK, ESQ
JOHNSTOWN, PENNSYLVANIA

PLATE 174

MAIN ENTRANCE

RESIDENCE OF ALBERT M. SWANK, ESQ.
JOHNSTOWN, PENNSYLVANIA

ENTRANCE DOORWAY

RESIDENCE OF ALBERT M. SWANK, ESQ
JOHNSTOWN, PENNSYLVANIA

LIVING ROOM

RESIDENCE OF ALBERT M. SWANK, ESQ.
JOHNSTOWN, PENNSYLVANIA

LIVING ROOM FIREPLACE ALCOVE

RESIDENCE OF ALBERT M. SWANK, ESQ
JOHNSTOWN, PENNSYLVANIA

PLATE 178

DINING ROOM FROM HALL

RESIDENCE OF ALBERT M. SWANK, ESQ.
JOHNSTOWN, PENNSYLVANIA

Living Room

Dining Room

Residence of Albert M. Swank, Esq
Johnstown, Pennsylvania

PLATE 180

DINING ROOM

MAIN BEDROOM

RESIDENCE OF ALBERT M. SWANK, ESQ.
JOHNSTOWN, PENNSYLVANIA

Guest Bedroom

Main Bedroom

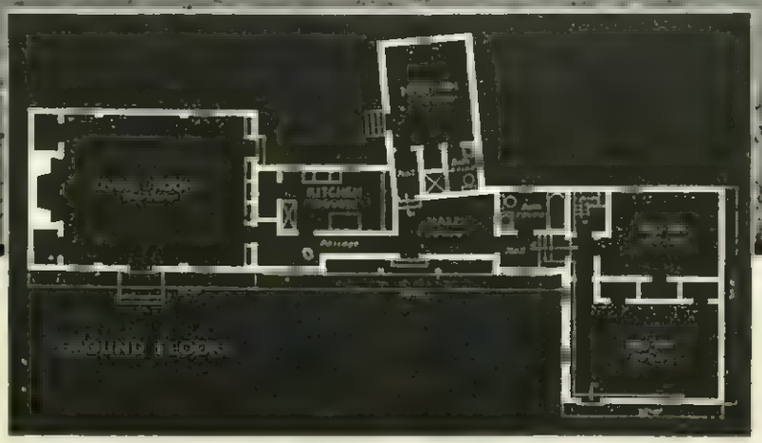
Residence of Albert M. Swank, Esq
Johnstown, Pennsylvania

Game Room

Residence of Albert M. Swank, Esq.
Johnstown, Pennsylvania

SECOND FLOOR SITTING ROOM

RESIDENCE OF ALBERT M. SWANK, ESQ
JOHNSTOWN, PENNSYLVANIA



nbling type of Early American farmhouse, as illustrated house for a Connecticut country estate, is one that finds eptance among those who dislike the confining tendencies iar square plan. Although room requirements for self- uses would alter its character, this house has an openness ally adaptable to country-suburban life

IN DARIEN, CONN. Frank J. Forster, Architect

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